

Georgina Hughes.

6/82

**THE
POTTERS
GUILD
OF
BRITISH
COLUMBIA**

EDITOR

Summer is here and our next newsletter will be published in September. Ethel and I are off for a camping holiday in California but will be back for the opening of Ceramics '82.

Ron White has asked me to remind people to bring back library books so he can organize the files instead of lazing in the sun!

We wish those of you attending Workshops and Summer Schools a fun and worthwhile time; I look forward to publishing some reports of these, especially Mick Casson's one Barbara!

Happy potting.

Angela.

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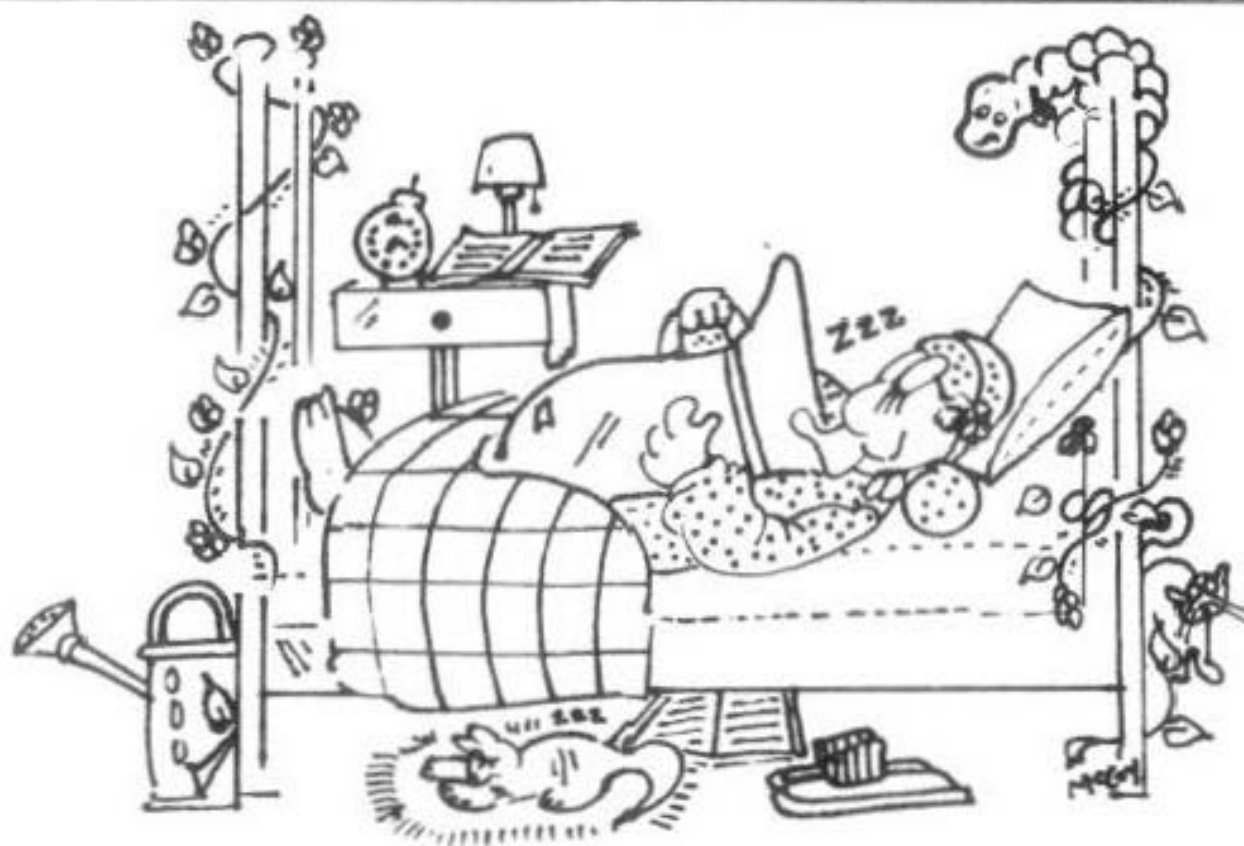
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MEETING

The next general meeting of the Potter's Guild of B.C. will be held at Van Dusen Gardens, 37th and Oak Sts., Vancouver, B.C. on Wednesday, June 16th from 7pm onwards. The Guild will be hosting a wine and cheese party so come and drink a toast to Summer!

Byron Johnstad will talk and answer questions about the jurying of Ceramics '82. The other jurors, Glen Allison and Jim Thornsbury have also been invited to participate. We hope to see many of you there for what promises to be a most interesting and enjoyable evening. This will be the last meeting at Van Dusen until September.



A discussion on the qualities of sensual pots was getting rather esoteric when Ethel heard a practical-minded potter quip ----

" Well - if I'm going to sleep with one I'd like a little glaze on it! "

Guess who!

CERAMICS 82

Jurying for this years annual show has been completed. A total of 34 works have been chosen out of approximately 500 entered. The six cash awards as well as the Olea Davis special award will be announced and presented at 8.30pm. on opening night. The exhibition is at Robson Square Media Centre July 19-30th. 11am - 6pm daily. The official opening night is Monday July 19th, at 7.30pm. A comprehensive catalogue will be available.

The jurying went smoothly thanks to Laila's organisation, her hard-working committee, and the excellent facilities provided by the West End Community Centre.

For those of you who entered this year's competition, thank you very much for participating and we hope to see you in July.

DAVID ZAWADUK

GALLERY SHOP REPORT

Friday, May 28th, was a busy day at the West End Community Centre. Pots were brought in for jurying for Ceramics 82, and eighteen potters each brought ten pieces of their work to be shown to the Gallery shop selection committee.

After the viewing period and lengthy discussion, five of the potters had their work selected to be sold in the Gallery Shop. Including those applications previously accepted this makes a total of thirty potters.

Letters have been sent to advise these people of acceptance or non-acceptance, as well as a brief critique of their work. Some of the work which was rejected showed considerable promise, but had not yet attained the standard we had set. We would like to express our thanks to them for presenting their pots to the selection committee. For the interest of the membership we are listing some of the reasons for non-acceptance:

Several potters showed inconsistency in quality.

Pieces were over decorated or decoration was not suitable to the form.

Poor relationship of handles to form of pot.

Position and form of spout limits full potential of teapot usage.

Some pots lacked vitality.

Strength of handles not related to form and wieght of pots.

Thin rims of pots inconsistent to body thickness.

ANNUAL AWARDS

The Potters Guild of British Columbia presents two awards to ceramic students in each of the regional colleges throughout the province. The "David Lambert Incentive Award" is given to a first year student and the "Olea Davis Memorial Award" to a second year student. Our congratulations and best wishes go to the recipients of this years awards.

Vancouver Community College, Langara Campus.

1st year - Ross Bowman 2nd year - Katherine McLean

David Thompson University Centre, Nelson Kootenay School of Art

1st year - Peter Mahut 2nd year - Linda Sikora

The College of New Caledonia, Prince George

1st year - Arlene Collington 2nd year - Lauren Cox

Malaspina College, Nanaimo

1st year - Robert Durnford 2nd year - Grace Morris

Camosun College, Victoria

1st year - Frances Clay 2nd year - Teresa McGrath

Capilano College, North Vancouver

1st year - Micheline Wessler 2nd year - Pamela Goodine

Kwantlen College, Surrey

1st year - Doug Currie 2nd year - Shirley Inouye

The Emily Carr College of Art, Vancouver

3rd year - Cherie Markiewicz 4th year - Charlotte Glattstein

Because the Emily Carr College of Art does not have a first and second year course in ceramics the awards are given to a third and a fourth year student.

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As promised, here is Rite McKay's talk which many so enjoyed at our March meeting. Rite generously donated her speakers fee back to the Guild. Her long and continuing interest in promoting B.C. potters and selling their work is much appreciated. Thankyou Rite.

AS A NEW POTTER

Are you really ready to approach the Shops & Galleries?

This discussion is primarily directed at the new potter. I cannot speak for other people in the field of selling pottery to the public or for people that are also in the position of selecting potters for exhibiting works. But I'm fairly certain they will agree on many of the points brought forward.

Phone or write and ask a shop or gallery owner when it would be convenient to show your work. Take a cross section of your work and the glazes you use. If the retailer isn't familiar with some of the techniques that you use explain it to them. We all can't be potters. Present them with a resume of your pottery training, craftfairs, exhibits that you have participated in. Have a wholesale price list printed or typed that you can leave with them. Don't forget to also have your address and phone number on it. Ask what percentage a gallery marks up. That information should be just between you and that particular merchant. If the retailer places an order for a specific date and you are unable to meet that date phone or write and inform them when you can make your delivery. They will appreciate this courtesy. Inform the retailer how far in advance you take orders for Christmas or peak season times. Don't sell your work in various shops in one given district. When this happened to us we ceased to carry the potters work. We have never asked a potter to deal with us exclusively but we do ask them to use good judgement as mentioned above.

OK, so your order is ready to go to the shop. But please check the following and test:

Pinholes in your work: Nobody wants to sell pottery with pinholes. You have a real problem. If you can't overcome it check with a good teacher.

Dry Stone Matt Glaze: If it is too dry and you use it inside casseroles, teapots, plates etc., it is difficult to clean. Over a period of time it becomes unhygienic. The same goes for crazing. Badly crazed casseroles for example will give off a strong odor, (food particles and juices in crazing).

Teapots: Don't forget to put a vent in the lid. It won't pour properly without a vent. The vent is to let air in for proper pouring, not to let steam out. Do your spouts drip? Please test. Does the teapot sweat on the bottom or your casseroles, vases etc.? Fill these items with water and leave for several hours. If it leaves a water mark on your shelf or table it means the clay hasn't vitrified. You have fired too low or you have used too highly grogged clay. If in doubt don't send it. You would be surprised as to how many people will ask if they can test teapots, jugs and creamers at our kitchen sink to see how they pour. Incidentally most customers prefer teapots with knobs on the lids.

Mugs: As a new potter do you know and do you always keep the following in mind? Rims: Straight rims on mugs drip. Rims that turn out too far also drip. Rims that turn out slightly are comfortable to the mouth and don't drip. Rims should be smooth. Most customers want the rim to have a pleasing feeling to the mouth. Handles: Are the bane of a retailers life. Men want handles that are large enough to fit their index finger comfortably so that the knuckle doesn't touch or rest against the side of the mug. Who wants burnt knuckles? We have had customers return mugs for just that reason.

Jugs & Cream Pitchers: As mentioned earlier, test to see if your jugs and cream pitchers drip. If you don't know how to correct this ask a teacher but don't pull the wool over a retailer's eyes.

Casseroles: Have you ever baked an oven recipe in one of your own casseroles? If not do so. Try taking it out of the oven with a pair of oven mitts. Some of the handles are awkward to hold with mitts. Casseroles without handles are a menace with the exception of a flared shaped casserole. Most customers prefer handles with a good grip and a good knob on the top of the lid. Incidentally most customers prefer a casserole with a vent but I know there are two schools of thought on this amongst potters. Check your lids for a good fit, also for expansion.

Ashtrays: What has happened to ashtrays? Very few potters are making ashtrays. Customers are always asking for medium to large size ashtrays. But please if you are making ashtrays put a good glaze on the surface and don't forget felt circles on the bottom. Getting back to the reason for a good glaze. Constant butting cigarettes can ruin an attractive ashtray if it isn't glazed. Slant the cigarette rest towards the centre of the ashtray. Most people like a wide flat rim on the edge. Young people prefer square ashtrays over round ones. Make them fairly large not the small ones for bridge tables. Small ashtrays are a smoker's headache.

Salt & Pepper Shakers: We always get requests for S.P. shakers. Would like to see more of these. But remember the holes have to be different sizes for salt and for pepper.

Bowls: Bowls for arranging flowers should be flat on the bottom, not humped. The frog or pin flower holder will not sit properly on the hump.

Are your clear glazes milky in spots? If so, don't pawn it off on the shop. You know what the problem is but spare the retailer as no one will buy it. Are the bottoms of your products smooth? No rough spots or edges that will scratch furniture or counters? We as retailers bare the wrath of the customer so make certain your product is in A1 shape. Put felt circles on vases, fruit bowls etc. Give your work a professional look.

Popular Items to Make: Consider making more of the following items: Lasagne dishes, open type baking dishes, wine coolers (that can be used as a cooler or a tall wide mouth vase), novelty items that will sell for \$10 or less that are money makers, e.g. pencil holders, weed holders, goofy type animals. Kids like to give them to teachers.

Finally for the new potter: Delivering the goods. When you bring or send your work to the shop make sure it is wrapped properly. If it is shipped we are not responsible for breakage. Have your invoice itemized and wholesale priced before hand. Don't take up the retailers time writing it out at the shop. Remember you are in business so act in a business-like manner.

To The Membership in General

Educating the general public to new glazes and forms of pottery is a slow process. Raku is esthetically beautiful in all shapes and forms but most customers steer clear of it when they know it isn't water proof. It's really a shame. Many pieces of Raku can stand alone as a beautiful art form.

Tomoku and Celadon glazes are also slow sellers. But there again it is educating the public. Porcelain is slowly being accepted by the public. The tourist or people who have recently moved here from the east ask, "Why don't the B.C. potters use more colours in their work, rather than all earthy colours?" Some of you might consider introducing more colour into your novelty or bread and butter items.

A Shibui is sometimes beautiful to the potter but not necessarily so to the retailer or customer.

Complacency: So your work is selling well and you have learned everything there is to learn about your field of art. Don't kid yourself or lull yourself into a nice comfortable rut. Any artist worth his clay or palette is constantly experimenting with new methods and attending workshops to reach a higher plateau. Take advantage of every workshop that is offered to you by the guild or a school of art. Encourage others to join the guild and to attend workshops. I admire the out of town members who will travel hundreds of miles to attend a workshop while some potters in the greater Vancouver area can't be bothered. It is a shame because amongst your membership and resource people you have a wealth of knowledge to tap.

In closing I would like to say I have known many of you for a number of years. One of the most exciting things that can happen to me is when I am putting in an exhibition of pottery. When the pottery is unwrapped and you see something entirely new and exciting that the potter has done. It's then that I say to myself, "This is where it is at."

RITE MCKAY

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fall as it is one of the
busy use periods.

REMINDER!

SUMMER HOURS: During July and August we
will be CLOSE ON SATURDAYS
Our first Saturday in the
fall will be September 11th.

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